

Authorized Edition

**guitar**

WITH  
TABLATURE

# METALLICA



Cherry  
Logo

# METALLICA

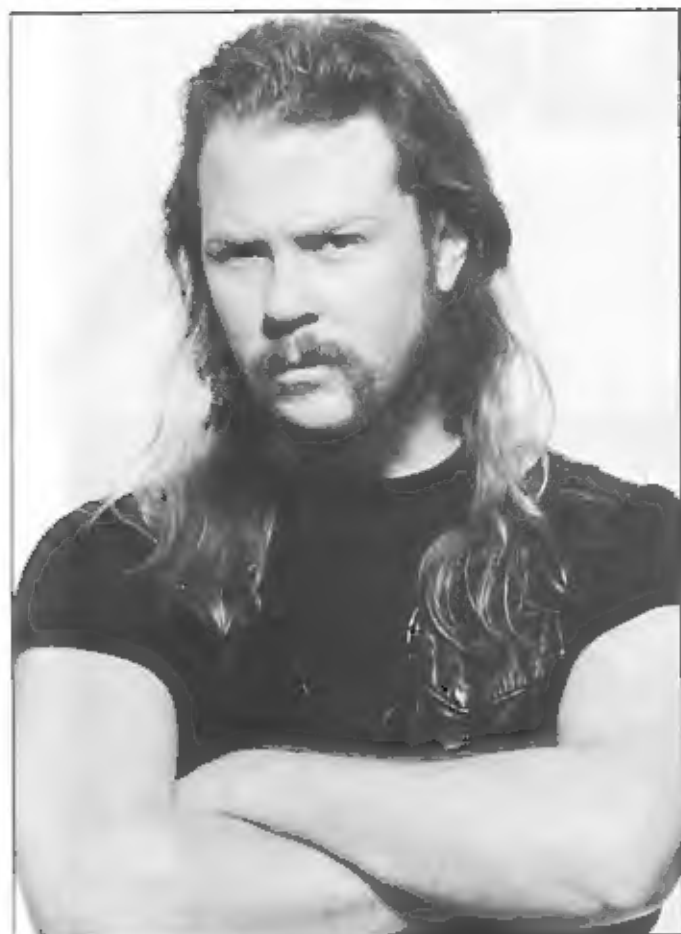


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*Photography by Ross Halfin*  
ISBN: 0-89524-675-9

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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	5	0
2nd string - B	5	0
3rd string - G		1
4th string - D		2
5th string - A	3	2
6th string - Low E		0

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up a step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



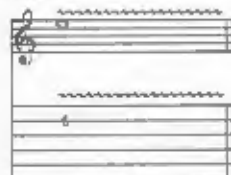
**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



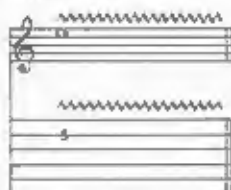
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



**PALM MUTING:** The note is muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. If successive notes are played on same string, only the first number is given.



# ENTER SANDMAN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Moderately ♩ = 123

Intro N.C. Gtr. I Riff A----- Gtr. II w/Riff A (8 times)

(Acous.)

mp

\*w/wah

o = open (bass)  
+ = closed (treble)

Gtr. IV E5

(Gtr. II out)

Gtr. I (Gtr. I out)

Gtr. III

P.M.-----

P.M.-----

sl.

sl.

P.M.-----

P.M.-----

sl.

sl.

A5 E5



Play 7 times (cont. in notation) N.C. E5  
 Rhy. Fig. 1  
 Gtrs. III & IV

P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.

N.C. E5 N.C. G5 F#5 G5 F#5 E5  
 (end Rhy. Fig. 1)

1st, 2nd Verses N.C. F5 N.C. F5 N.C. G5

1. Say your prayers, lit-tle one. Don't for-get, my son, to in-clude ev-'ry-one.  
 2. Some-thing's wrong. Shut the light. Heav-y thoughts to night, and they aren't of Snow White.

P.M.----4 P.M.----4 P.M.----4

2nd time w/Fill 2 F#5 G5 F#5 E5 F5 N.C. F5 N.C. G5

I tuck you in, warm with-in, keep you free from sin till the sand-man, he comes.  
 Dreamsof war, dreamsof li's, dreamsof drag-on's fire and of things that will bite.

P.M.----4 P.M.----4 P.M.----4 P.M.----4

Fill 2  
 Gtr. II

w/wah

12 12 12  
 12 12 12

14 (04)

sl.

**Half time feel**  
Pre-chorus

F#5 G5 F#5 N.C.

ah. }  
yeah. }

Sleep with one eye o - pen, grip - ping your pil -

Rhy. Fill 1----- Rhy. Fig. 2

P.M.----- P.M.

(5) 8 2 9 2 9 2 2 (2) 4 3 2 4

(end half time feel) Chorus

F#5 B5 F#5 B5 F#5 B5 E5

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M. sl.

(2) 4 3 2 14 sl. (2) 4 3 2 4 (4) 4 3 2 4 (2) 4 3 2 0

Gtr. IV substitute Rhy. Fill 2

F#5 B5 E5

Take my hand. We're off to nev - er - nev - er land.

To Coda G5 F#5 G5 F#5 E5

(end Rhy. Fig. 3) Gtr. III

Gtrs. III & IV

P.M.----- sl.

(2) 4 3 2 0 (2) 5 4 3 2 0 sl.

Rhy. Fill 2

Gtr. IV

P.M.-----

(2) 5 2 2 4 5

Rhy. Fill 3

Gtr. IV

P.M.-----

(2) 5 2 5 2 2



w/Rhy. Fig. 1  
N.C. E5 2nd time w/Fill 1 N.C. E5 N.C. G5 F#5 G5 F#5 E5

(Sing 1st time only)

2. D.S. al Coda

F#5 G5 F#5 E5

Coda

G5 F#5 G5 E5

off to nev - er - nev - er land. Heh, heh.

Gtr. III  
P.M. sl.

Gtrs. III & IV

Guitar solo  
w/Rhy. Fig. 1 (1 1/4 times)  
N.C.

Gtr. II

1/4

E5 Full N.C. Pull Full E5 N.C. G5

w/wah

1/4

Full Pull Full Full sl. sl. sl. sl. sl.

F#5 G5 F#5 E5 N.C. E5 N.C. E5

Full Pull Full Full Full Full H P H P H P

P P F sl. sl.

P

Full Pull Full Full Full Full H P H P H P

P P sl. sl.

Fill 1

Gtr. II

w/wah grad. bend

Full

P

Full sl.

8va----- N.C. G5 w/Rhy. Fill 1 F#5 G5 F#5 N.C.

Half time feel  
w/Rhy. Fig. 2

w/Rhy. Fig. 3  
F#5 (end half time feel) Full B5 Full F#5 Full B5 Full F#5

B5 E5 Full F#5 8va----- B5 E5

\*Gradually release bend and articulate w/trem. bar simultaneously.

Gtr I

vib. w/bar (wah off) (rem. bar)

8 open E

mf

w R. ff A (7 times)

N.C.

(Spoken) Now I lay me down to sleep. Pray the Lord my soul to keep

(Child) Now I lay me down to sleep

Fdbk (15ma) (Gtr II out)

Fdbk

Fdbk pitch D

Pray the Lord my soul to keep. If I die before I wake, If I die before I pray wake

w/Rhy Fill 4

the Lord my soul to take pray the Lord my soul to take

Rhy Fill 4

Gtr I

Gtr II

mf

w. Rhy. Fig. 2 (1st bar only, 4 times) Gtr III only

Hush, lit - tle ba - by Don't say a word And nev - er mind that no se you heard.

w. Rhy. Fig. 2, Gtr III only

It's just the beasts un - der your head you clos - et, in your head

Chorus  
w. Rhy. Fig. 3 (1st 5 bars only)

Ex - it. light. En - ter night

Gtr. III & IV

Gran of sand. Ex - it. light

Gtr IV substitute Rhy. Fig. 2

Gtr IV substitute Rhy. Fig. 3

En - ter night Take my hand We re

Gtr IV

off to nev - er nev - er land. Yeah. Ha ha ha ha ha ha. Oo!

Gtr III

PM. sl. PM.

5 0 2 0 2 5 (2) 0 2 0 5 0 0 (2) 0 5 0 0

N.C. E5 N.C. E5 N.C. E5

Yeah... yeah!

Gtrs. III & IV

N.C. E5 N.C. G5 Gtr I

Yo... woh

w/ Rof A (ill end) N.C. F5 N.C. F5 N.C. F5 N.C. F5

w/vocal ad l.b (ill end)

N.C. Play 4 times E5 5th time w/Fill 3 N.C. Repeat and fade

Gtr II

mp (wah off) H P

## SAD BUT TRUE

Words and Music by  
James Hetfield and Lars Ulrich

Take down one whole step:

⑥ = D    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = B

Moderately slow  $\text{♩} = 86$ 

Tune down one whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

D5 Bb5

Moderately slow ♩ = R6

Intro A5 Ctr Bb5 A5 N.C. Bb5

f P.M. 4 sl

F5 N.C. E5 N.C. F5 N.C. E5 N.C.

P.M. 4 P P P

E5 N.C. E5 N.C.

P.M. 4 P P P

Full Full

(5) (5)

E5 N.C. E5 N.C.  
(cont. in slashes)

P.M. 4 P P P



st, 2nd, 3rd Verses

Rhy Fig 1 P.M. D5 E (open) Bb5 E (open) (end Rhy Fig. 1) w/Rhy Fig. 1 (3 times) D5 E (open)

1 Hey, I'm your life. I'm the one who takes you there. Hey, I'm your life.  
 2 You, you're my mask. You're my cov - er my shel - ter. You, you're my mask,  
 3 Hate, I'm your hate. I'm your hate when you want love. Pay, pay the price.

3rd time substitute Rhy Fig. 1

Bb5 E (open) D5 E (open) Bb5 E (open)

I'm the one who cares. They, they be - tray I'm your on - ly true friend now.  
 You're the one who's blamed. Do, do my work. Do my dirt - y work, scape - goat.  
 Pay, for noth - ing's fair. Hey, I'm your life. I'm the one who took you there.

D5 E (open) Bb5 E (open)

They, they'll be - tray I'm for - ev - er there  
 Do, do my work. for you're the one who's shamed  
 Hey, I'm your life. And I no long - er care

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream, make you real. I'm your eyes, when you must steal. I'm your pain, when you can't

Rhy Fig. 2 P.M. P.M. P.M. P.M.

0 0 1 3 0 3 2 0 0 0 0 0 7 7 7 7 7 7 6 6 6 7 5 6 5 5

To Coda

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

feel. Said but true I'm your crown and a stray I'm your eyes, when you're a -

(end Rhy Fig. 2) 3 P.M. P.M. P.M. P.M.

5 5 6 6 6 5 3 3 3 3 0 3 2 3 3 0 3 2 3 3 0 7 7 7 7

R V 1

(open) Bb5 (open) Bb5 (open) Bb5

P.M. P.M. P.M.

Bb5 G5 A5 G5 C5 3 N.C. E5 N.C.

way I'm your pa n - wait you re day You know it's a hu - ric

PM

E5 N.C. E5 N.C. E5 N.C.

Sad - but - ric

P.M. 4

15 N.C. 15 N.C. 15 N.C.

PM 4 PM 4 PM 4

E5 N.C.

He

PM 4



The image shows a page of guitar tablature for the song "The Highway" by The Highwaymen. The page contains 12 systems of music, each with a standard staff, a guitar staff, and a bass staff. The guitar staff includes fret numbers, bends, and various playing techniques like "Pull", "Full", "H P", and "P". The bass staff includes fret numbers and playing techniques like "H P", "P M", and "P". The music is in 4/4 time and features a mix of standard notation and tablature.

w. Rhy. Fig. 2 (2 times)  
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full sl (Gtr II out)

Full Full sl

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

I'm your dream. (I'm your dream. I'm your eyes. I'm your eyes. I'm your pain.

Bb5 G5 A5 G5 C5 3 N.C. F5 N.C.

I'm your pain.) You know it's sad but true

Gtr II

pick slide sl don't pick

sl sl

Guitar solo II  
E5 N.C. E5 N.C. E5 N.C. E5 N.C.

Gtr II

Full Full Full 1 1/2 sl

sem. harm.

Full Full Full p 1 1/2

12-12-12-12 12-12-12-12 12-12-12 12-12-12

14 14

sl.

Gtr I

P.M. 4 P P P.M. 4 H P P.M. 4 P P P P.M. 4 H P

P P P H P P P H P

E5 Full Full Full Full N.C. *D.S. al Coda*  
 Full Full Full Full *Gtr II*  
 Out)

Full Full Full Full *sl*

Full  
 P.M.-----  
 Full

Coda w/Rhy. Fig. 2  
 F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5  
 I'm your truth, tell ing lies. I'm your rea - son, al - i bis. I'm in - side, o - pen your eyes.

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.  
 I'm you. Sad but true

*Gtr I*  
 P.M.-----  
 P

E5 N.C. E5  
 P.M.-----  
 w/fdbk,-----  
 P



# HOLIER THAN THOU

Words and Music by  
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/ Rhy. Fig. 1 (10 times)

E5  
Gtr III

Intro Gtrs. I & II E5  
Rhy. Fig. 1 Play 4 times  
f P.M. (w/talk box, sl.)

w/ Rhy. Fig. 1 (9 times)  
E5  
H P.M. P.M.

Gtrs. I & II w/ E. A. I E5  
N.C. P.M.

Fill 1 (Gtr. III)

N.C. E5 N.C. E5 N.C.

E5 N.C. E5 N.C. E5

Rhy Fill 1

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

(end Rhy Fill 1) Rhy Fig. 2

N.C. G5 N.C. E5

Have - n't changed your brain - s still get a tin Little whis-pers cir - cle a - round your head.

N.C. E5

Why don't you wor - ry a - bout your - self in - stead?

(end Rhy Fig. 2)

P.M. 1 H H

N.C. G5 w/Rhy Fig. 2

Who are you? Where...

Rhy Fill 2 (end Rhy Fill 2)

P.M. 1 P.M. 1 P.M. 1

N.C. E5 N.C. G5

— ya been? Where ya from? Gos-sip burn-ing on the tip of your tongue. You lie so much.

N.C. E5 N.C. E5

you be - lieve your-self Judge not lest ye be judged, your - self

Chorus N.C. E5 N.C. E5 N.C. E5

Ho - li - er than thou, you are...

P.M. 1 P.M. 1 P.M. 1 P.M. 1

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below the notes. The score includes various musical notations such as notes, rests, and bar lines.

w/Rhy Fig. 1 (3 times) To Coda w, Rhy. Fill 1 N.C. E5

You — know — not —

2nd Verse  
w/ Rhy Fig. 2

N.C. G5 N.C. F5

Be - fore you judge me take a look at you. Can't you find some -

N.C. E5 w/Rhy Fill 2

not once go hand in hand

Gtr III  
 (w/wah) grad. bend trem. pick  
 Full  
 Full

N.C.                      G5                      w/Rhy Fig. 2                      N.C.                      B5

It's not who you are, — it's who you know. Oth - ers lives are the ba -

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is simple and catchy, with a range of one octave. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one sharp. It features a simple chord progression that supports the vocal melody. The score is presented in a clear, legible format, suitable for a music book or a teaching resource.

sis of your own. Burn your bridges and build them back with wealth.

Full P

Fdbk, Full P

12 (12) 14 14 5 4 12 14

Musical score for "The Lord's Prayer" (BWV 100) by J. S. Bach. The score is in G major and 4/4 time. It features a vocal line and a lute line. The vocal line includes the lyrics "Judge not, lest ye be judged your self". The lute line includes figured bass notation. The score is divided into two systems. The first system ends with a repeat sign. The second system begins with a repeat sign and continues with the vocal and lute parts. The vocal part ends with a fermata. The lute part ends with a fermata. The score is marked with "D.S. al Coda" and "E.S.".

Coda

N.C., E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) (cont. in slashes)

PM

PM

Interlude

Gtrs. I & II

Gtr III

5 7 5 7 6 7 (7) 5 7 6 7 6 7 (7) 5 7 6 7 5 7 6 7

C.F.S.  
 I & II

P.M. 1 P.M. 1 St. P.M. 1

(2) (2) 5 5 (5) 7 8 5 5 5 5 5 5 5 5 5 5 5 5

St.





814 N.C.

E9

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 10. The second system contains measures 11 through 22. The melody is characterized by eighth-note patterns, often beamed in groups of three. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). There are also markings for "Full" (full sound) and "sl" (slur). The score ends with a double bar line and a repeat sign.

Handwritten musical score for guitar, featuring a melody line with slurs and a bass line with fret numbers and slurs. The score includes a "P.M." marking and a "Gtr V out" instruction.

Outro  
E5 N.C

(Gtr V out)

(Gtrs. I & II tacet)

(Gtrs. I & II tacet)

N.C.

E9

No

Gtr 1

3

Gtr I

PM H PM. 4 H PM. - - - 4

0 1 0 1 5 0 (2) 0 1 0 0

H

C15  
1 & 11

F5

NC

Gtrs. I, II &amp; III

E5

N.C. E5 N.C. E5

Ho - li - er than - thou, you are

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than thou, you are

N.C. E5

You know not

N.C. G5 N.C. E5

Woh not

## THE UNFORGIVEN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett



Slowly  $\text{♩} = 69$

N.C. Amsus2 Play 4 times Amsus2 Gtr II (elec) H Am

clean tone H

Ctr 1 (acous.)  
*mf*  
 let ring  
 w fingers

Amsus2 Am Amsus2 Am Amsus2 Am

H H H H

(2) 2 4 4 5 5 2 (2) 2 4 4 5 5 2 (2) 2 4 4 5 5 2



A5      <sup>Open</sup> A A5      C5      E5      <sup>Open</sup> E D5      A5      <sup>Open</sup> A A5

boy - learns their rules - With time the child draws in - this whip-ping boy - done wrong. De -

C5      E5      <sup>Open</sup> E D5      (cont in notation) A5      N.C.

Gtr III)

prived of a.l. his thoughts, the young man strug-gles. on and on. He's known, oo, a

Gtr IV)      H      (Gtr IV out)      Rhy Fig 4 Gtr II

P.M. 4      P.M. 4      P.M. 4      P.M. 4

C5      G5      N.C.      C5      G5      E5

vow in to his own that nev-er from this day, his will they'll take a - way

(end Rhy Fig. 4)

P.M. 4      P.M. 4      P.M. 4      P.M. 4

(cont in slashes)

Chorus w/Rhy. Fig. 1 (2 times)

Gtr III A5      (Gtr III out) G      E5      Amsus2      C

What I've felt, what I've known, nev-er shined, through in what I've shown. Nev-er be, Nev-er see...

Gtr II

*mf*      *sl.*      H





Gtr III

8tr Gtr solo w/Rhy Fig. 3 (1½ times) @open A5 C5 E5 E D5

A5 @open A A5

(Gtr II out)

grad. bend grad. bend

1/2 Full 1/2 Full Full

Full

sl. grad. bend

sl. 12 10 10 12 12 10 14 14

1/2 Full 1/2 Full Full

Full

sl. 5 7 5 0 0 0 0 3 3

C5 E5 @open E D5

w/Rhy Fill I

A5 8va

w/Rhy Fig. 3 C5 E5 @open E D5

A.H. (8va) A.H. (8va)

Full Full Full Full Full

grad. bend

1 1/2 1 1/2

sl. A.H. A.H.

7 5 7 7 9 7 9 7 7 8 10 10 10 10 (10) 10 10 20 20 20 17 20 20

A.H. pitch F F

A5 @open A A5

8va T 1/2

Full loco

sl. sl.

6 6 6

@open E D5

P.M.

sl.

1 1/2 P Full

sl. sl.

10 9 7 9 9 10 8 7 7 9 9 7 5 7 5 4 5 4 2 14

12 12 12 13 14

sl.

Rhy Fill I

Gtr. III

1/2 1/2

P.M.

1 2

7 7 7 2 0 0

5 5 5 0 0 0

Musical score for "w/Rhy. Fig 4 N.C." (No Chords). The score is written on a grand staff (treble and bass clefs). The treble staff contains a series of eighth notes, with some notes beamed together. The bass staff contains a series of eighth notes, with some notes beamed together. The score is divided into two systems. The first system ends with a double bar line. The second system begins with a key signature change to one sharp (F#). The score is labeled "w/Rhy. Fig 4 N.C." at the beginning.

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and piano. The vocal line is in G major, 2/4 time, and the piano accompaniment is in G major, 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line starts with a "N.C." (No Chord) and a "8va" (octave) marking. The piano accompaniment starts with a "G5" (G5) marking. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The vocal line has a "loco" (loco) marking at measure 11. The piano accompaniment has a "Full" (Full) marking at measure 11. The score ends with a "H P" (Half Note, Quarter Note) marking at measure 20.

E5

Gtr E5

III ♯

*D.S. al Coda*

$\frac{6}{8}$

(Gtr IV out)

Am C

Gtr.

Coda

en... Woh...

[illegible]

\*Gtr IV indicated to left of slash.

Outro  
1st time w/Fill I

Rhy Fig 6 Am C G E (end Rhy Fig. 6) w/Rhy Fig. 6 (3 times) & Riff B Am C

Nev er free — Nev - er me. So I dub thee un - for - giv - en.

\*Gtr II

2 2 4 4 5 5 5 5 4 4 1 1 2 4 2 2 4 4 5 5 5 5 4 4 1 1 2 4 2 2 4 4 5 5 5 5 4 4 1 1 2 4

\*1st time enter on beat 2

G E Am C G E

You la - belled me I'll la - bel you So I dub thee un for giv -

sl. H sl. H sl. H sl. H

5 3 4 4 1 1 2 4 2 2 4 4 5 5 5 5 4 4 1 1 2 4 2 2 4 4 5 5 5 5 4 4 1 1 2 4

w/Riff B Am C G E Repeat and fade

en.

sl. H sl. H sl. H sl. H

2 2 4 4 5 5 5 5 4 4 1 1 2 4 2 2 4 4 5 5 5 5 4 4 1 1 2 4

Fill I

Gtr IV

Gtr III

5 5

Riff B

Gtr IV

Gtr III

both gtrs. vib.

5 7 5 4 2 2 1/2

#### Additional Lyrics

2. They dedicate their lives to running al. of his.  
He tries to please them al., this bitter man he is.  
Throughout his life the same, he's battled constantly  
This fight he cannot win. A tired man they see no longer cares.  
The old man then prepares to die regretfully  
That old man here is me. (To Chorus)

## WHEREVER I MAY ROAM

Words and Music by  
James Hetfield and Lars Ulrich



Moderate Rock  $\text{♩} = 128$   
Half time feel

N.C.

Intro

to

let ring throughout

\*Stair mtr. for mtr.

Gtr II (elec.)

$$(G_{tr} I_{out}) / G_{tr} III (elec)$$

\$5fr. 20fr

(end half tune feed) A5  
~~~~~ (Gtrs. II & III)

ES NC  
Rhy Fig. 1

E5 N.C

A5      A15      B5      C5  
(end Rhy Fig 1)

N.C. Rhy Fig. 2

Drum

E5 N.C. A5 A#5 B5 C5 (end Rhy Fig. 2)

P.M. H sl. P.M. H P.M. H

N.C. Half time feel E5 F5

P.M. (1)

Em F5

(Whispered:) And the road be-comes my bride. I And the road be-comes my bride. (cont. in slashes)

P.M. (1) P.M. (1) sl.

1st, 2nd Verses E5 Bb5

2 See additional lyrics A5 Bb5

fide, and she keeps me sat-is-fied. Gives me al. I need.

con. open P.M. (1)

Rhy Fig. 3 E5 Bb5

And with dust in throat I crave, on-ly knowl-edge will I save.

Gtr IV (clean elec.)

let ring

G5 Bb5

To the game you stay a slave.

let ring- ..... 4 let ring- .....

(end half time feel)  
(end Rhy Fig. 3)  
(cont. in notation) N.C.

Rev - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy Fill I  
(Gtr IV out) (Gtrs. II & III)

P.M. 4 H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy Fill 1)

PM SL H

Pre-chorus  
E5 N.C. E5

But I'll take my time an - y - where, free to

Rhy Fig 4

PM 4 V P.M. 4 V H PM 4

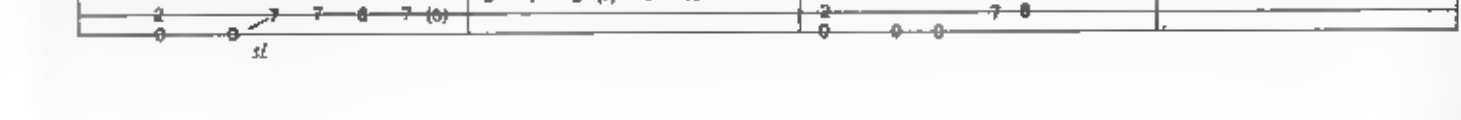
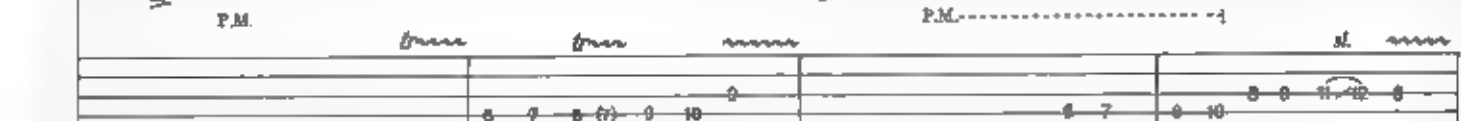
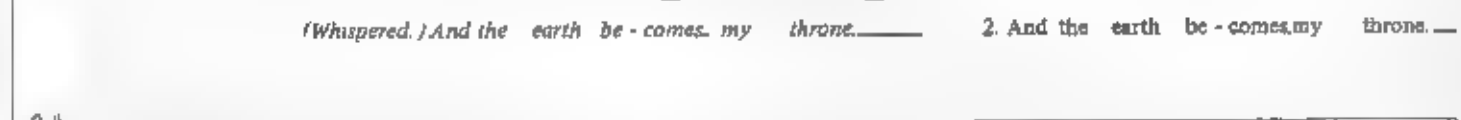
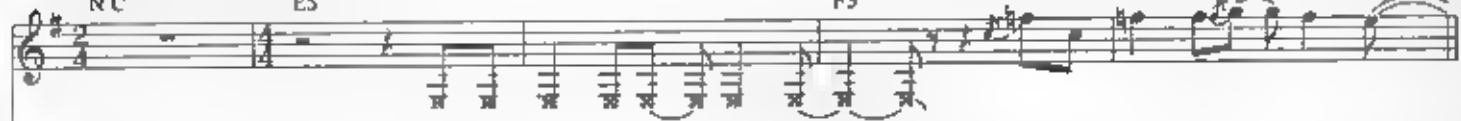
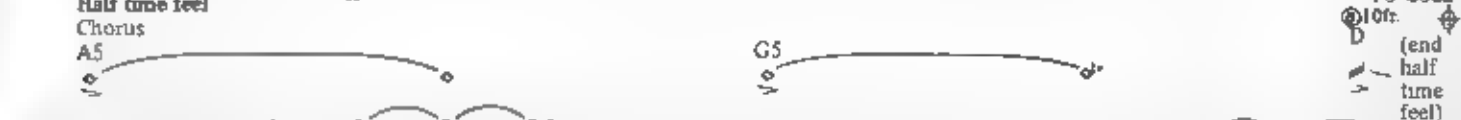
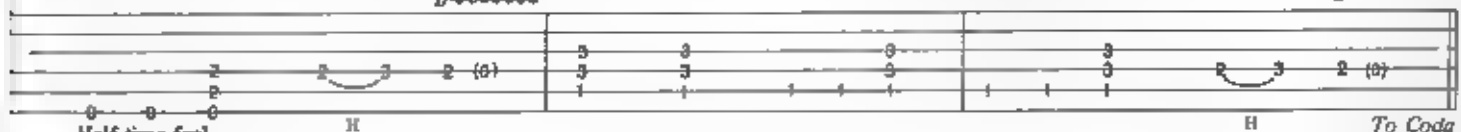
N.C.

B5

N.C.



{ And I'll re - de - fine an - y - where... }  
 { And I'll nev - er mind an - y - where... }  
 (end Rhy Fig. 4)  
 (cont. in slashes)









Gtr. D5  
II & III

Pre-chorus  
w/Rhy. Fig. 4  
F5

N.C.

But I'll take my time an - y - where...

δvg

P sl. H P P P H P (Gtr V out)

13 10 10 13 13 10 12 12 13 12 12 15 16 13 13 13 13 15 13 (13) (13) (13)

F5

N.C.

B65

N.C.

I'm free to speak my mind an - y - where... And I'll re - de - fine an - y - where

Half time feel  
Chorus  
A5

G5

An - y - where I roam, where I lay my head is home.

C5

B5

B65 (type 2)

(end half time feel)  
@open 3fr 2fr  
E G F#  
PM

Carved up - on my stone, my bod - y lie, but still I roam, yeah, yeah.

Outro  
w/Rhy Fig. 1  
E5 N.C.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5 A#5 B5 C5

w/Rhy Fig. 2 (til. fade)  
N.C.

Wher - ev - er I may roam.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5 A#5 B5 C5

Wher - ev - er I may roam.

Bkgd. voc. Fig. 1

Wher ev er I may roam



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. Above the staff, there are several performance markings: 'P' (piano) above the first four measures, 'E5' above the fifth measure, 'N.C' (no chord) above the sixth measure, and 'A5 Full', 'A#5', 'B5', and 'C5' above the final four measures. The second system continues the melody on a single staff, with 'P' markings above the first four measures and 'Full-' above the final measure. The score is a single melodic line, likely for a voice or a simple instrument like a flute or violin.

E5 8va N.C. A5 A#5 B5 C5

8va ..... loco

N.C.

trem. bar

E5 N.C. A5 A#5 B5 C5

8va ..... E5 N.C. Fade out

Full Full Full Full

Full Full Full Full

#### Additional Lyrics

2. And the earth becomes my throne,  
I adapt to the unknown  
Under wandering stars I've grown.  
By myself but not alone.  
I ask no one  
And my ties are severed clean,  
The less I have, the more I gain.  
Off the beaten path I reign.  
Rover, wanderer nomad, vagabond,  
Call me what you will. (To Pre-chorus)

## DON'T TREAD ON ME

**Words and Music by**  
**James Hetfield and Lars Ulrich**

All items + value

1000

$$\mathcal{G} = \mathbb{E}b(\mathcal{S}) = G;$$
$$3 = A \vee B \Rightarrow B$$

④ = Db    ① = Eb

Moderate Rock  $\text{♩} = 104$ 

Rhy. Fig. 1-

ES

**Gtr. I**

Intro *f* P.M. ... P.M. ... P.M. ... P.M. ...

**Gtr II**

**Gtr III**

\*P.M. applies to both gtrs.

w Rhy Fig. 1 (3 times)

E5

(end Rhy Fig. 2)

w/Rhy. Fig. 2 (2 times Gtrs. I & II)

E5 B♭5 F5 E5 B♭5 F5 G5 F5

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

Riff A (Gtr III)

(w/slide)

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 F5 F5 G5

P.M. P.M. P.M. P.M. P.M. P.M.

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-vake her,--

2. See additional lyrics

(end Rhy Fig. 3)

G#5 A5 Bb5 B5 D5 B

P.M. P.M. P.M.

w/Rhy. Fig. 2

E5 F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en gaged,



F#5 G5 G#5 A5 Bb5 B5 D5 B E5 Bb5 F5 E5 Bb5 F5  
 nev - er sur - ren - ders, show - ing the fangs of — rage.

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb5 p E A E G p E  
 Say don't tread on me —

Chorus w/ Fill 2  
 Rhy Fig. 4 E5 P.M. P.M. P.M. P.M. 2fr 3fr F#C A5 w/ Fill 3 D5 P.M. P.M.  
 So be — it, threat - en no more... To se - cure peace... is

G5 G#5 A5 Bb5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 E5 2fr 3fr F# G A5  
 to pre - pare for — war. So be — it. set t e the score.

D5 G5 P.M. E5 G5 E5 G5 E5  
 Touch me a - gain for the words that you will hear ev - er - more... Hey!

w Rhy Fig. 2 & Riff A F5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5  
 Don't tread on me

B5 Bb5 F5 E5 F5 G5 F5 G5 Bb5 G5 F5 Fine  
 Don't tread on me! —

Fill 1

Fill 2

Fill 3

Guitar solo  
w/Rhy. Fig. 2 (2 times)

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

E5

F5 G5 F5 G5 A5 Bb5 B5 D5 B

F5 G5 E5 G5 E5 G5 E5 G5 E5 A5 E5 B $\flat$  E 5fr. open B $\flat$  E 5fr. open A E  
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Full (22) (22)

E5 G5 E5 G5 E5 A5 E5 B $\flat$  E A E G E F5 G5 E5 G5 E5  
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Chorus  
 w/Rhy. Fig. 4 & Fill 2  
 F5

2fr. 3fr. F $\sharp$  G A5 w/Fill 3 D5

So be it, threat-en no more. To se-cure peace is

G5 G $\sharp$ 5 A5 B $\flat$ 5 w/Rhy. Fig. 3 E5 F5

to pre-pare for war Lib-er ty or death. what we so proud-ly har

Full Full sl. Full Full 1/2 Full Full

12 12 (12) 14 12 (12) 17 15

w/Rhy Fig. 4 (1st bar only) & w/Fill 2  
 D.S. (take 2nd ending) al Fine

F $\sharp$ 5 G5 G $\sharp$ 5 A5 B $\flat$ 5 B5 D5 B E5

Once you pro-voke her, rat-tl-ing of her tail. So be it,

H sl. 1/2 Full 1/2 Full 1/2 Full sl.

15-17 (17) 14-12 12 14 14 14 12 (12)

#### Additional Lyrics

- Love it or leave it, she, with the deadly bite  
 Quick is the blue tongue, forked as the lightning strike  
 Shining with brightness, always on surveillance  
 The eyes, they never close, emblem of vigilance  
 Say, don't tread on me. (To Chorus)

# THROUGH THE NEVER

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

**Fast Rock ♩ = 188**

**Intro**  
N.C.  
Gtr I *Play 2 times*

E5 C5 A5 G5 Bb5 F#5

Gtr. I & II N.C. Rhy. Fig.

PM. 4 PM. 4 PM. 4 PM. 4 PM. 4 PM. 4

G5 N.C.

PM. 4 PM. 4 PM. 4 PM. 4 PM. 4 PM. 4

(end Rhy. Fig. 1) E5 G5 E5

Gtr I A5 Bb5 A5 G5 F5 E5 D5 F5

PM. 4

**Half time feel**  
1st. and Verses  
E5 N.C. (E5)

A5 Bb5 N.C.

1 All that is, was and will be  
2. See additional lyrics

Gtrs. I & II

PM. slight PM.

(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

(E5)

Time and space nev - er end ing. Dis turb ing thoughts, ques - tions pend - ing

P.M.

A5 Bb5 E5 N.C.(E5)

Lim - i - ta - tion of hu man un der - stand - ing. Too quick to -

P.M. P.M. P.M.

(G5) (end half time feel) (F#5)

crit - i - size. Ob li - ga - tion to sur - vive. We hun - ger to

P.M.

F#5 A5 Bb5 N.C. N.C.

be a - live Yeah.

Riff A --- Rhy Fig 2

P.M. - 4 P.M. - 4 P.M.

w/Fil. 1

Half time feel  
Chorus  
E5 F#5 E5 F#5

(Twist-ing, turn-ing through the nev-er) All that s ev-er

(end Rhy Fig. 2) Rhy Fig. 3

sl. P.M. - 4 P.M.

To Coda

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 (end half time feel) G5

ev-er was will be ev-er twist-ing turn-ing through the nev-er

(end Rhy Fig 3)

sl. P.M. - 4 P.M. sl. P.M. - 4 sl. P.M. - 4

F#1 Gtr III



The image displays a complex guitar score with multiple systems. Each system typically consists of a musical staff with notes and a corresponding guitar staff with tablature (numbers 1-12). Above the musical staff, there are diagrams of guitar strings (A, B, C, D, G, E) with fret numbers indicating specific notes or techniques like 'open', '2fr.', '3fr.', and '5fr.'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, sl, etc.). It also includes fretboard diagrams showing fingerings and positions. The score is divided into sections, with a 'Half time feel' section starting around the middle. The final section is labeled 'trans. bar'.



Open (cont in notation)

P.M. E5  
P.M.

*slack*

Gtr I w/ Rhy Fig. 4 (Gtrs. I & II)  
E5 G5 N.C. *Play 7 times*

3 H P *sl*

Rhy Fig. 4 (Gtr II)

P.M. P.M.

3 H P *sl*

Bridge  
w/ Rhy. Fig. 4 (8 times)  
E5 G5 N.C. E5 G5 N.C.

On through the nev - er We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er, out to the

E5 G5 N.C. E5 G5 N.C.

edge of for - ev - er We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er. Then nev - er

Gtr E5 II (end half time feel)

comes.

Gtr I

P.M. 4 P.M. 4 P.M.

w Rhy. Fig. 2 N.C.

w/Fill 1

Half time feel Chorus w Rhy. Fig. 3 ES F#5

Twist - ing, turn - ing through the nev - er

ES F#5 ES F#5 ES F#5 ES F#5 ES F#5 ES F#5 ES F#5

Ad that is, ev - er ev - er was will be ev - er twist - ing, turn - ing

ES F#5 ES F#5 ES F#5 ES F#5 ES F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er Twist - ing, turn - ing through the nev er

Gtrs. I & II

sl P.M. 4 P.M. 4 sl P.M. 4 sl P.M. 4

(end half time feel) GS N.C.

GS

Nev - er!

P.M. 4 P.M. 4 P.M.

#### Additional Lyrics

2. In the dark, see past our eyes.  
Pursuit of truth, no matter where it lies  
Gazing up to the breeze of the heavens.  
On a quest, meaning, reason.  
Come to be, how it begun.  
All alone in the family of the sun.  
Curiosity teasing everyone.  
On our home, third stone from the sun. Yeah.

Twisting, turning through the never (To Chorus)

# NOTHING ELSE MATTERS

Words and Music by  
James Hetfield and Lars Ulrich



Slowly ♩ = 46

Intro *Em*  
Gtr I

*mp*  
let ring (throughout)  
(clean tone)

*H sl* *P sl* *Arm* *P*

*C* *Dadd2* *Em* *Harm.*

*H* *P* *H* *Harm.*

*D* *C* *Em* *D* *C*

*2*

*2*

Em D C G B7 Em Rhy Fig. 1

Gtr II

let ring - 4 sim.

clean tone)

Harm.

\*Vol. knob swell

1st Verse

Em D Dsus4 Cadd2 N C Em D Cadd2 N C

So close no mat-ter how far — Could n't be much more from the heart. —

Rhy Fig. 2 (Gtr I)

Em D G B7 Em N C

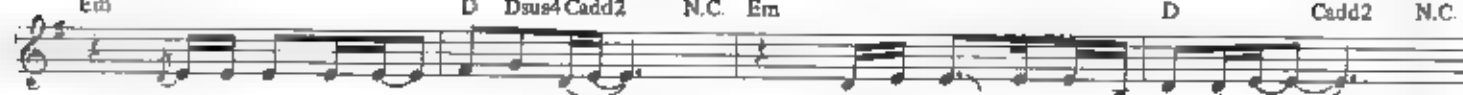
For ev-er trust-ing who we are. — And noth-ing else mat-ters. —

(end Rhy Fig. 2) Rhy Fig. 2A

2nd Verse  
w/Rhy Fig 2  
Em

D Dsus4 Cadd2 N.C. Em

D Cadd2 N.C.



Nev-er o-pen-ed my-self this way—

Life is ours, we live it our way—

Rhy Fig. 3 (Gtr III)



Rhy Fig 3A (Gtr IV)

\*w/distortion



\*Distortion applies to both gtrs.

Em

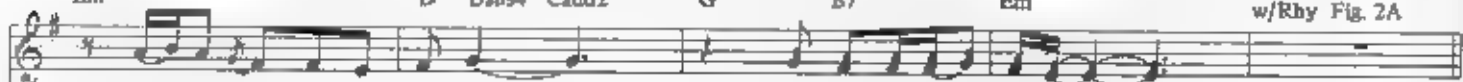
D Dsus4 Cadd2

G

B7

Em

w/Rhy Fig. 2A



All these words I don't just say—

And noth-ing else, mat-ters.—

(end Rhy Fig. 3)



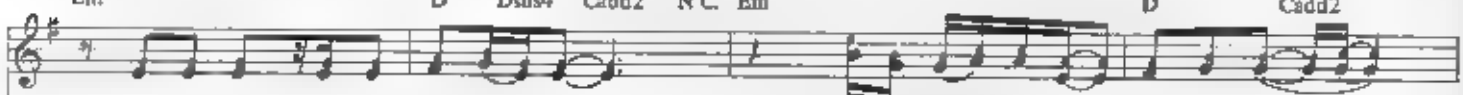
(end Rhy Fig. 3A)



3rd Verse  
w Rhy Fig. 2  
Em

D Dsus4 Cadd2 N.C. Em

D Cadd2



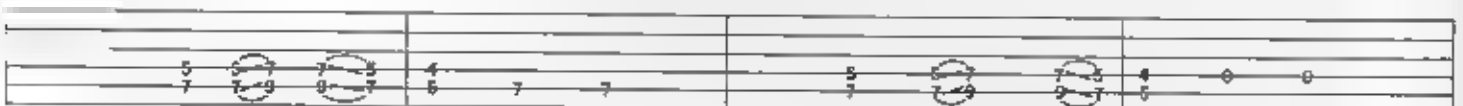
Trust I seek and I find in— you—

Ev-'ry day, for us some-thing new—

Rhy Fig. 4 (Gtr II)



(clean tone)



Em

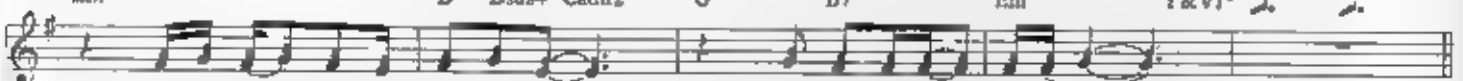
D Dsus4 Cadd2

G

B7

Em

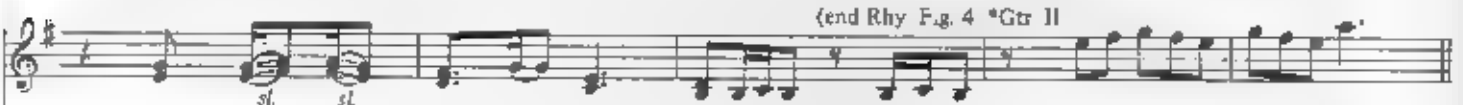
Gtrs. C A  
I & VI\*



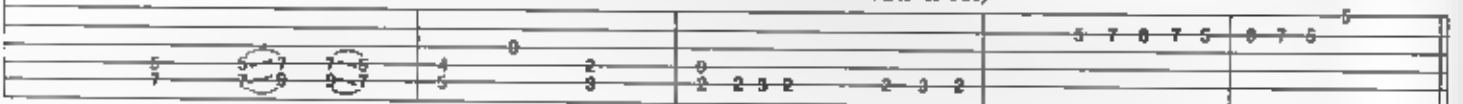
O-pen mind, for a dif-ferent view—

And noth-ing else, mat-ters.—

(end Rhy Fig. 4 \*Gtr II



(Gtr II out)



\*Synth arr for gtr.

\*Gtr VI is acous.

Rhy.  
Fig. 5  
(Gtrs.  
I & VI)

Chorus  
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Ne-er cared for what they do. Ne-er cared for what they

w Rhy. Fill 1 C A Gtr. VI D w Rhy. Fig. 1 & Rhy. F. 1. Em (end Rhy. Fig. 5)

know, oh, but I know

4th Verse  
w Rhy. Fig. 2  
Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no matter how far Could-n't be much more from the heart.

Em D Dsus4 Cadd2 G B7 Em

For-ev-er trust-ing who we are. And noth-ing else mat-ters.

Gtrs. C A w Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Ne-er cared for what they do. Ne-er cared for what they

w/Rhy. Fill 2 C A D w Rhy. Fig. 1 & Rhy. F. 1.3 Em

know oh, but I know

Rhy. Fill 1 (Gtr. V\*)

7 (7) 5 6 7 8 5

\*Synth arr. for gtr

Rhy. Fill 2 (Gtr. III)

w/Guitar distortion

3 7 5 7 7 (7) 5 7 9

Rhy. Fill 3 (Gtr. V\*)

14 12 14 12 15 12 14 15 17

\*Synth arr. for gtr

\*Gtr. is notated to left of slashes.

5

5th Verse  
w Rhy, Figs. 2, 3 & 3A  
Em

D Cadd2 N.C. Em D Dadd2 Cadd2

our way. All these words I don't just say

Fill I (Gtr. II)

(clean tone)

H 1/2 Full P

12 12 14 12 14 14 15 15 12 14 14 15 15 14 14 12 14

G B7 Em w/Rhy Fig. 2A

And noth - ing else mat - ters.

6th Verse  
w/Rhy. Figs. 2 & 4  
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you. Ev - ry day for us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new. O - pen mind for a dif - ferent view.

G B7 Em Gtrs. C A  
I & VI

And noth - ing else mat - ters.

Chorus  
w/Rhy. Fig. 5 (1st 4 bars only)  
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they say Nev - er cared for games they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play. Nev - er cared for what they do

D Dsus4 D Dadd2 D w/Rhy. Fill 2 A

Nev - er cared for what they know,

w. Rhy. Fig. 1 & Rhy. Fill 4  
Em ③7fr. E ⑤open E E5  
Gtr III

oh, and I know. Yeah, yeah.

Rhy. Fill 4 (Gtr V\*)

5 7 8 5

"Synth. arr. for gtr"



Guitar solo

E5      @2fr. 7fr. B sl. E E5 VII      D5      C5      @3fr. 1fr. G F# E5      @2fr. 7fr. B sl. E E5 VII

GTT IV      Full      H P      Full      Full      P

Full      H P      Full      Full      P

D5      C5      @3fr. 2fr. G F# E5      @2fr. 7fr. B sl. E E5 VII      D5      C5

Full      sl.      H P sl.      Full      P

Full      sl.      sl.      sl.      H P sl.      P

G5      B5      w/Rhy Fig. 1 (2 times) E5

Full      Full      Full      Full      Full      P

Full      P      Full      Full      Full      P

H P      sl.      sl.      H P      P

H P      sl.      sl.      H P      P

7th Verse  
w/ Rhy Fig. 2 (1st 6 bars only)

Em      D      Dsus4      Cadd2      N.C.      Em

So close, no mat-ter how far      Could n't be much more

(5)      7      6      5      (5)

from the heart For - ev - er trust - ing who we are

steady gliss.

G B7 Em  
 No. noth ing else mat ters  
 (G) (B7) (Em)  
 \*Let ring till end.

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass part is written on a four-staff system with a bass clef and a key signature of one sharp (F#). The guitar part consists of a single melodic line. The bass part consists of a single line of notes, likely representing a bass line. The score is divided into two measures by a vertical bar line. The first measure contains a guitar part and a bass part. The second measure contains a guitar part and a bass part. The guitar part in the first measure starts with a treble clef and a key signature of one sharp (F#). The bass part in the first measure starts with a bass clef and a key signature of one sharp (F#). The guitar part in the second measure starts with a treble clef and a key signature of one sharp (F#). The bass part in the second measure starts with a bass clef and a key signature of one sharp (F#).

The musical score consists of two staves. The top staff is for guitar (Gtr) and the bottom staff is for bass. The guitar part begins with an Em chord and a Gtr I marking. It features a series of eighth and sixteenth notes, including a triplet of eighth notes marked with 'H P sl'. The bass part is primarily composed of whole and half notes, with some eighth notes. The piece concludes with the instruction 'Repeat and fade'.

# OF WOLF AND MAN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Moderate Rock ♩ = 116

**Chord Diagrams:**

- E5 (13), F5 (10), F#5 (13), G5 (10), G#5 (11), F5m (11), F5<sup>1</sup> (13), E5<sup>11</sup> (4)
- G5m (10), B5 (10), Bb5 (10), C#5 (13), C5 (13), D5 (10), D#5 (13)

**Intro:**

**Gtr I:** E5, F5, F#5, G5, B5, F5m

**Gtr II:** B5, F5, F#5, G5, E5, F5, F#5, G5

**Rhy Fig. 1 (Gtr I):** P.M. - - - - 4, P.M. P.M.

**Rhy Fig. 2 (Gtrs. I & II):** N.C. F5 E5 N.C. B5 Bb5 (Play 4 times)

**1st Verse:**

Off through the new day's mist I run. Out from the new day's mist I

have come I hunt, there-fore I am

Har-vest the land. Tak-ing of the fall-len lamb.

NC F5 E5 B5 Bb5 NC w/Rhy Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy Fig. 3 (Gtrs. I & II)-----

P.M. P.M. P.M. P.M. H P P H H sl

H P P H H sl

2nd, 3rd Verses  
w Rhy Fig 3 (4 times)  
NC F5 E5 B5 Bb5 NC F5 E5 B5 Bb5 N.C.

2. Off through the new day's mist I run Out from the new day's mist I have come.

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift... puls-ing with the earth... Com- pa- ny we keep, roam-ing the land while you

Chorus

E5 F5 F#5 G5 B5 Bb5 E5 F5 E5 B5 Bb5

sleep. Oh. Shape shift... Nose to the wind...

Gtr II

Gtr I

Gtrs. I & II

P.M. P.M. P.M. P.M.

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift... Feel- ing I've been... Move swift... All sens- es clean...

P.M. P.M. P.M. P.M.

To Coda

[illegible]

(5)  
(3)

w/ Rhy Fig. 3 (2 times)      w/ Rhy Fig. 2 (4 times)  
 N.C. F5 E5 B5 Bb5 N.C.      F5 E5 B5 Bb5 N.C.      N.C. F5 E5 N.C. B5 Bb5

[illegible][illegible]

W. Rhy Fig. 4

② open F5<sup>1</sup> E5<sup>11</sup> E ③ open F5<sup>1</sup> E5<sup>11</sup> E

sl. Full P H P H P H P H P H P H P H P

3 6 6 6 6

sl. Full P H P H P H P H P H P H P

12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14

Full F5. Full E5II  $\textcircled{E}$  open E G5III F5I

Full Full P Full P Full P Full P Full P Full P Full

Full Full P Full P Full P Full P Full P Full

15 15 (15) 12 15 12 14 12 15 12 14 12 15 12 14 12 14 14

E5II F5I F5I  $\textcircled{E}$  open E B5  $\textcircled{E}$  open E Bb5

P M sl P M P

12 14 (14) 17 15 15 15 15 15 17 15 15 15 15

sl

C#5 C5

P P P sl

P P P sl

17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

10 8 10 8 10 8 10 8 10 8 10 8

C5 C#5 D5 D#5 w/Rhy Fig 3 (1/2 times) N.C F5 E5 B5 Bb5

Full P f2 P Full P

Full P f2 P Full

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

N.C F5 E5 B5 Bb5

sl H P P H P P H P P H P P

10 9 10 14 12 14 12 14 12 14 12 14 12 14 12 14

sl

N.C. H P P H P G5 F#5 sl. (Gtr II tacet)

(w/echo rpts.)

Gtr I

P.M. 4

H P P H

5 7 5 7 5 6 7 6 7 (7) 5 5 5 4 (2)

H P P H H

Interlude  
N.C (E5) F5 E5 N.C.  
w/ Rhy Fig. 5A  
(Gtr III - clean elec.)

w/ Rhy Figs. 5 & 5A (5 times)  
(E5) F5 E5 N.C.

(end Rhy Fig. 5A) Gtr II

mp

Full

\*Vol swell

Rhy Fig. 5 (Gtr I)

(end Rhy Fig. 5)

P.M. 4

mf

(E5) F5 E5 N.C.

Full

(E5) F5 E5 N.C.

Full

rub. w/ bar

Full

(5) (5) 14 (14) 12

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

*(Spoken.) I feel a change Back to a better day*

Full P Full sl

Full P Full sl

(12) 15 (15) 15 12 14 12 (12) 7 (11) (11) P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

*(Shape shift)... The hair stands on the back of my neck (Shape shift)...*

Gtr II (Gtr II tacet)

Gtr I P.M. 4 P.M. 4 P.M. 4 P.M. 4

2 2 2 5 2 2 2 2 2 2 5 4 2 2 2 2 2 2

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5

*In wildness is the preservation of the world, so seek the wolf in thyself*

Gtr I

Gtr II (cont. in slashes)

Harm. 8va. 6

trem. bar Harm. 6

(w/echo rpt.)

② open E B5 ② open E Bb5

2 2 2 3 2 2 2 2 4 0 4 0 12 12 12 12

\*Depress bar before striking note, then gradually return to normal position.



## Coda

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5 B5 Bb5  
 (Back to the mean - ing,) back to the mean - ing\_\_\_\_ of wolf\_\_\_\_  
 P.M. 4 P.M. 4 P.M. P.M.

C#5 C5 C5 C#5 D5 D#5  
 and man, yeah.  
 sl.

w/ Rhy Fig. 3 (1 1/2 times)  
 N.C. F#5 E5 B5 Bb5 N.C. F#5 E5 B5 Bb5

(Gtrs. I & II) N.C. G5 F#5 Gtr II E5 F#5 F#5 G5 Gtr I  
 P.M. 4  
 5 7 5 5 0 5 5 5 4 2 2 2 2

## Additional Lyrics

3. Bright is the moon, high in starlight  
 Chill in the air, cold as steel tonight.  
 We shift! Call of the wild  
 Fear in your eyes. It's later than you realized. (To Chorus)

# THE GOD THAT FAILED

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step

- ③ = E $\flat$  ③ = G $\flat$   
③ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



Slow Rock  $\text{♩} = 76$

Intro (Bass & drums) 4

N.C. (Em) Gtr. I *mf* *sl*

Gtr. II *mf* *sl*

T A B

12-12-9 12-12-9 10-10-7 14-14-7

*sl* *sl* *sl* *sl*

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl*

Gtr. I P.M. 4

H P *f*

10-10-7 9 7 10-10-7 7 10-10-7 5-6-7 10-10-7 7 4-5-4 7-6 4-2 5-3

(Both gtrs.) N.C. E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fl. *P.M. 4* *P.M. 4* *P.M. 4* *P.M. 4* *P.M. 4* *P.M. 4* *P.M. 4* *P.M. 4*

2 2 2 3 2 2 2 0 2 2 2 5 2 3 2 2 2 3 2 2 2 0 2 2 2 3 2 2 2 5 2 3 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses

2nd time substitute Rhy. Fill 1  
F5 E5 F5 E5

F5 E5

G5 E5 F5 E5

F5 E5

F5 E5



1 Pride you took, pride you feel, pride that you felt when you'd kneel, Not the word, not the love,  
2 Find your peace, find your say, find the smooth road on your way, Trust you gave a child to save,

Rhy. Fig. 1

(end Rhy. Fig. 1)



F5 E5 G5 E5 E5 F5

F5

G5

N.C. F5



not what you thought from above,  
left you cold and hum in grave.

It feeds,

(It feeds)

it grows

(It grows)

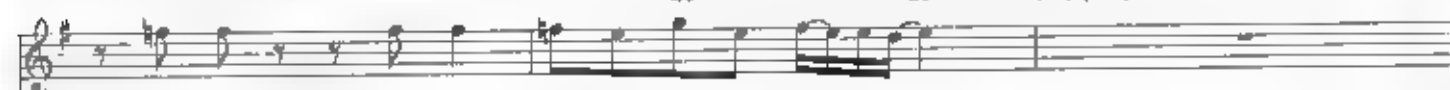
it clouds all that you will know



G5

E5

N.C. (Em)



De ceit, de - ceive, de - cide just what you be - lieve...



Chorus  
N.C. (Em)

E5

G5



I see faith in your eyes.



N.C.(Bm) B5 A5 N.C.(Em)

Nev er you hear the dis cour - ag - ing lies. I hear faith in your cries.

Rhy Fig. 2

E5 G5 N.C. (Bm) (B)

Bro - ken is the prom - ise Be tray - al. The hea - ring hand, head back by the deep - ened nail.

(end Rhy Fig. 2)

G5 w/Riff A N.C. (Em)

Fol - low the god that failed.

3

G5 Gtrs ES 1&II B5

Fol - low the god that failed. Yeah.

Gtr III

(Gtrs. I & II cont. in slashes)

F

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is divided into three systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line and a piano accompaniment. The score is written in a style typical of early 20th-century musical notation.

The musical score for 'The Ballad of the Flag' is presented in two systems. The first system features a treble clef and a key signature of one flat (Bb). It begins with a 'B5' marking and a 'w/Ruff A (1st 2 bars only) N.C. (Em)' instruction. The melody is written on a single staff, with various slurs and accents. The second system continues the melody, including a 'w/b, w/bar' instruction. The score is annotated with numerous performance markings such as 'sl.', 'Full', 'P', and 'w/Ruff A'. The bottom staff of the second system contains a series of numbers (8, 7, 5, 4, 5, 7, 8, 10, 10, 12, 12, 1, 12, 12, 1, 12, 12, 14, 14, 14, 12, 14, 14, 12, 14, 14, 12, 12, 14) which likely represent fingerings or specific musical notations.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a guitar accompaniment in a six-string format. The key signature has one sharp (F#). The guitar part includes fret numbers and various musical notations such as slurs, ties, and dynamic markings like "sl" and "A.H.". The score is divided into two systems by a double bar line. The first system includes a vocal line with a slur and a guitar part with fret numbers. The second system continues the vocal line and guitar part. The guitar part includes various musical notations such as slurs, ties, and dynamic markings like "A.H." and "H P".

[illegible][illegible]

[illegible]

Rhy Fill 2 (Gtr II)

H P

sl

P.M.

4

V

P.M.

4

V

7-9-7

10-9-7-5-4

7

5-3-3

0

1-0-6

0

H P

sl

B) (Gtrs. G5 1&II)

heal - ing hand\_ held back by the deep - ened nail\_ Fol - low the god\_

N.C (Em) E5

that failed\_ (Hey!)

Gtr I sl

that failed\_ (Hey!)

12-12-9 12-12-9 (9) 16-16-9 (9) 9 14-14-7 16-16-7 (7) 7 sl

12-12-9 12-12-9 (9) 16-16-9 (9) 9 14-14-7 16-16-7 (7) 7 sl

Gtr II sl

that failed\_ (Hey!)

16-16-9 (9) 12-12-9 12-12-9 16-16-9 (9) 14-14-7 16-16-7 (7) 7 sl

16-16-9 (9) 12-12-9 12-12-9 16-16-9 (9) 14-14-7 16-16-7 (7) 7 sl

3rd Verse w Rhy Fig. 1 (2 times) F5 E5 F5 E5 G5 E5 F5 E5

Pride you took\_ pride you feel\_ pride that you\_ felt when you'd kneel\_ D.S. al Coda

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Trust you gave\_ a child to save, left you cold\_ and him in\_ grave.

Coda G5 N.C.(Em)

Fol - low the god\_ that failed\_

sl P P P M 4

sl P P P M 4

(Bm)

Fol - low the god — that fa, led.

P P P P.M. 4 P P.M. 4

(Em)

Bro - ken is the prom - ise. — Be - tray - al, — be tray - al.

P P P.M. 4

N.C. w/Fil 1 Em

yeah.

Gtr II H P sl H P sl Gtr V (clean tone)

Gtr I H P sl H P sl H P sl

Gtr II P.M. 4 sl P.M. 4 rit \*P.M. 4 sl \*P.M. 4 4 molto rit. \*P.M. 4 sl

Gtr V freely let ring

Gtr I H P sl H P sl

Gtr I H P sl H P sl

\*P.M. refers to both gtrs.

Fil. Gtr IV

H P

Gtr III P.M. 4

H P



# MY FRIEND OF MISERY

Words and Music by  
James Hetfield, Lars Ulrich  
and Jason Newsted

Moderately ♩ = 120



Intro N.C. (Bass gtr) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

w Rhy. Fig. 1 (3 times) (Gtr. II) end Rhy. Fig. 1 Dm/A Gtr. I A5

Dm/A Am Dm/A P.M.

Am w/Rhy Fig. Dm/A Rhy Fig. 2 P.M.

w/Rhy Fig. 1 (1st 3 bars only) Am P.M.

1st, 2nd Verses  
2nd time w/ Riff A (3 times)  
Dm, A

w/ Rhy. Fig. 1

Am

1 You just stood there scream - ing, \_\_\_\_\_ fear - ing  
2 See additional lyrics

(end Rhy. Fig. 2) Rhy. Fig. 3 Gtrs. I & II

P.M. P.M. P.M. P.M.

sl

Dm, A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.

(end Rhy. Fig. 3) Rhy. Fig. 4

P.M. P.M. P.M.

sl

Am

w/ Rhy. Fig. 4 (2 times)  
Dm/A

The sound of your own voice must soothe you, hear - ing

(end Rhy. Fig. 4)

P.M. P.M.

sl

Am

on - ly what you want hear \_\_\_\_\_ and know - ing on - ly what you've heard. \_\_\_\_\_

Rhy. Fig. 1  
Gtr II

P.M.

Riff A  
Gtr III

mp let ring - - - - 4 let ring - - - - 4

Dm, A Am

You, you're smoth-ered in trag-e-dy, and you're out

Gtr III (acous.)  
mp  
let ring

Gtr II A5 (cont. in notation)

to save the world

(Gtr III out) Gtr I

P.M. f 1 P.M. - - 4 sl P.M. 4 P.M. sl

Chorus  
3rd time w/Ful 2  
F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis-er-y. You in-sist that the weight of the world should

Rhy Fig. 5  
Gtrs. I & II

P.M. - - - - 4 P.M. P.M. - - 1

Fill 2  
Gtr. VI

sl

sl

A5 A#5 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see

end Rhy Fig. 5)

P.M. P.M.----- P.M.

F#5 N.C. E5 A5 A#5 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y

To Coda 1

Gtr II Gtr I

P.M. P.M. P.M.----- P.M. P.M.----- P.M.

2.

E5 Dm/A A5

My friend of mis er - y

P.M. P.M.

Dm A Am

P

P





Am  
8va

Gtr II A5  
Gtr I loco

Full Full

sl

PM 4 PM 4 PM 4 PM

8va

Guitar solo  
w/ Rhy. Fig. 5 (2 times)

Gtr VI F#5 N.C. F5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

trem. pick  
w/wah  
1/2 Full

sl

Full Full

Full P Full P Full

sl

F#5 N.C. E5 A5 B5 F#5 N.C. loco 1 2 1/2 1/2 1/2 E5 A5 A#5 B5 E5 (cont. in Filt 2)

1% 1% 1% 1% 1/2 1/2 1/2 1/4 1/4

trem. bar

1% 1% 1% 1% 1/2 1/2 1/2 1/4 1/4

\*Depress before striking note.

Coda

Outro  
w/ Rhy. Fig. 5 (4 times)

F#5 N.C. E5 A5 B5

You just stood there scream - ing

(Gtrs. I & II)

Gtr. VI 1/4 1/4

w/wah

PM 4 PM

1/4 1/4

Full

The musical score is written for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (F#5, N.C., E5, A5, A#5, B5, F#5), dynamics (Full, P, grad. release, sl, 1000), and articulation (bend, rake). The lyrics "My friend of mis-er-y" and "Yeah, yeah, yeah" are written below the melody. The score is divided into measures by vertical bar lines.







# THE STRUGGLE WITHIN

Words and Music by  
James Hetfield and Lars Ulrich

Moderate Rock  $\text{♩} \approx 144$

B5 7fr  
E5 11  
D5 5fr  
G5 3fr  
F#5  
E5  
Bb5 6fr  
Ab5 4fr

(Drums) 3

Gtr. I

B5 sl.

E5 3rd time w/Fill 1 Play 3 times

D5 B5 sl.

Gtr II sl.

Gtr III sl.

7 9 5 9 7 9 7 7 9 7 9 7 10/7

sl.

\*Gtr II notated to left of slashes.

E5

8va

Gtr II

Fdbk

sl.

12 (12) (12) (12) sl.

Fast  $\text{♩} = 180$

Gtr II E5 (end Rhy Fig. 1) w/Rhy Fig. 1 (4 times)

Rhy Fig P.M.

Fill 1

Gtr. IV

H

H

7 8 9 10

1st Verse

E5

Reach-ing out for some-thing you've got-ta feel. You're clutch-ing to what you had thought was re-al.

Gtrs. I & II

Rhy Fig 2

G5 E5 F#5 G5 E5 F#5 G5 E5

P.M.

Kick-ing at a dead horse pleas-es you. No way of show-in' your

G5 E5 F5 E5 (end Rhy. Fig. 2) F#5 G5 E5 F#5 G5

P.M.

Rhy Fig 3

grat-i-tude. S - so man-y things you don't wan-na do

E5 G5 E5 G5 E5 F5

P.M.

open E F5 open E F5

P.M.

(end Rhy Fig 3)

What is it, what have you got to lose?

Rhy Fig 4

E5 F#5 G5 E5 F#5 G5 E5 G5

P.M.

open E G5 open E G5

P.M.

(end Rhy Fig. 4)

(What the hell?) What the hell? What is it you think you're gon-na find?

E5 G5 E5 G5 E5 G5

P.M.

open E G5 open E G5

P.M.

Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

(Hyp-o-crite)  
Half time feel

G5 F5 G5 F5

Rhy Fig. 5A

P.M.

(end Rhy Fig. 5A)

Gtr II Rhy. Fig. 5B

(end Rhy Fig. 5B)

Chorus  
Rhy Fig. 6

Gtrs. I & II  
F#5

E5

(end Rhy Fig. 6)

w/Rhy. Fig. 6 (3 times)  
F#5

E5

(Strug - gle with - in.) It suits you fine... (Strug - gle with - in.) Your ru - in.

F#5

E5

F#5

E5

(Strug - gle with - in.) You seal your own... cof - fin... (Strug - gle with - in.) The strug - gl - ing... with - in...

w/Rhy Fig. 5B  
G5

F5

G5

F5

Gtr I Rhy. Fig. 5C

(end Rhy Fig. 5C)

P.M.

H

P.M.

H

P.M.

sl

P.M.

sl

w/F.L.I 2  
E5

P.M.

rit

Fdbk

(and half time feel)

Fdbk

Fdbk pitch: B

w/ Rhy Fig 1 (2 1/2 times)

a tempo

\*Let Fdbk ring as chord decays.

E 2  
Ctr II

H

sl

rake

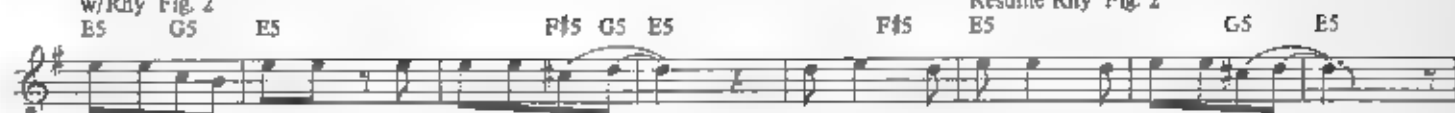
H

sl

2nd Verse  
w/Rhy Fig. 2

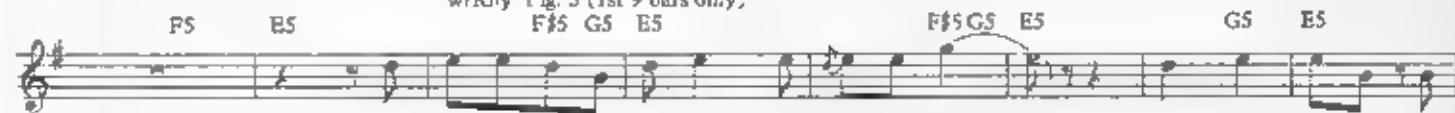
Substitute Rhy Fill 1

Resume Rhy Fig. 2



Home is not a home, it be-comes a hell. Turn ing it in-to a pris on cell.

w/Rhy Fig. 3 (1st 9 bars only,



Ad-van tag es are tak-en, not hand ed out. While you strug gle in-

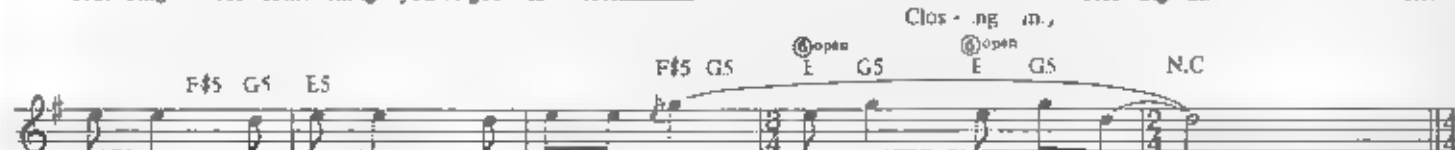
w/Rhy Fig. 4 (2 times)



side your hell, ow. (Reach-ing out.)



Grab-bing for some thing you've got to feel. Clos-ing in, Clos-ing in. The



pres-sure up-on you is so un real.

Half time feel

w. Rhy Figs. 5A & 5B

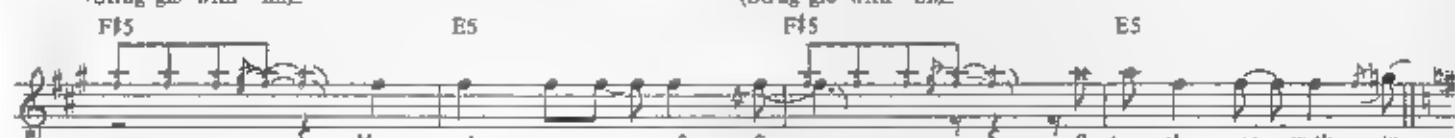


Chorus

w. Rhy Fig. 6

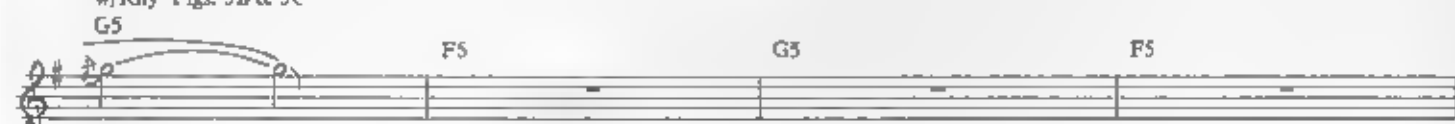


(Strug-gle with in.) It suits you fine. (Strug-ple with in.) Your ru-in.



(Strug-ple with in.) You seal your own cof-fin. (Strug-ple with in.) S-strug-ling with in.

w. Rhy Figs. 5B & 5C



Rhy Fill 1

Gtrs. I & II



[illegible]

Fill 3

Gtr. II

P.M.

rake

a tempo

Fdbk. (15ma.)

sl.

Fdbk.

sl.

(5)

(5)

(5)

Fdbk. pitch: G $\sharp$

F#5

BLS



3rd Verse  
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.

E5 F5 w/Rhy. Fig. 4 (2 times) E5 F#5 G5 E5 F#5 G5 E5

What the hell? What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

N.C. Half time feel w/Rhy. Figs. 5A & 5B G5 F5 G5 F5

Chorus w/Rhy. Fig. 6 F#5 E5 F#5 E5

(Strug-gle with - in.) It suits you fine. (Strug-gle with - in.) Your ru - in.

F#5 E5 F#5 E5

(Strug-gle with - in.) You seal your own cof - fin. (Strug-gle with - in.) S-strug-gl - ing with - in.

G5 F5 G5 F5

Gtr. 1 w/Fill 2 E5 w/Rhy. Fig. 1 (2 times) Fdbk. (Sva) (end half time feel) a tempo Fdbk.

Gtrs. I & II P.M.



ENTER SANDMAN  
SAD BUT TRUE  
HOLIER THAN THOU  
THE UNFORGIVEN  
WHEREVER I MAY ROAM  
DON'T TREAD ON ME  
THROUGH THE NEVER  
NOTHING ELSE MATTERS  
OF WOLF AND MAN  
THE GOD THAT FAILED  
MY FRIEND OF MISERY  
THE STRUGGLE WITHIN

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